

THE ORIGINAL LAND OF "YANKEE DOODLE"

A German Investigator Traces It to the Hessians---Quaint Dances and Songs With Which "Yankee Doodle" Is Associated in His Alleged Home in Germany.



EXPONENTS OF THE ORIGINAL MUSIC OF "YANKEE DOODLE"

Now comes the painstaking and ingenious Teuton with the discovery that "Yankee Doodle" is an old time German peasant dance tune and Volkslied, and that it was imported into the United States by the Hessians who came here to fight for King George in the Revolutionary war.

Johann Liewalter is the discoverer, and he devotes a long article in *Hessenland*, a magazine of Hessian history and literature, published in Cassel, to a statement of his theory.

"It is a fact worthy of mention," he says, "that at the kirmess in the Schwalm village of Wassenberg on Oct. 22, 1904, 'Yankee Doodle' was played without the knowledge of the Schwalmers lads and girls and that the dancers of each sex danced to it exactly as if it were a Schwalm long familiar to them."

The importance of this evidence lies in the fact that the Schwalm is a local dance which has been cultivated for many generations, and is the feature of the social and festive life of the Schwalm region.

The Schwalm is a little river in Hesse-Cassel, which runs into the Eder after a northerly course of about sixty miles. The valley of the Schwalm is known as the "Gau of Hesse."

The greater part of the territory of the old Electorate of Kurhessen—which was gobbled by Prussia at the close of the war with Austria in 1866—is mountainous and sterile. They say of it in Germany:

Im Lande zu Hesse
Hat's grosse Berg und nichts zu essen,
Grosse Krüge und sauren Wein;
Wer wolle zern in Hesse sein?

Which freely translated, means:
In the land of Hesse
Lots of stones and scanty mess,
Big jugs and sour wine;
Who wouldn't in Hesse draw the line?

The region which slopes down to the Schwalm and Werra, however, consists of gently rolling hills. It is known as the Schwalmgrund and is a country rich in flourishing wheat fields, alternating with luxuriant meadow lands, in which great herds of cattle and droves of powerful horses are pastured. It is dotted with prosperous villages and inhabited by a

The Fate of Japan Up Their Sleeves

Admiral Togo Tells Just How the Virtues of the Mikado Won the Great Naval Victory in the Tsu Shima Straits.

Admiral Togo laid down his pen and smiled complacently at the despatch he had just written, to send to Tokio. Beckoning Admiral Kamimura to his side, he read as follows:

Owing to the great and unparalleled virtues of the Mikado, we to-day totally defeated the Russian fleet, sinking a scandalous number of ships. Admiral Rojestvensky, unable to cope with the unique, dazzling and alarmingly numerous virtues in question, is now temporarily among us. Congratulations.

Togo, Executive agent of the Mikado's sea going virtues.

Kamimura nodded approvingly, while Togo folded the despatch and handed it to an orderly.

"Yes, Kamimura," pursued the Nelson of the East, "we should indeed be thankful to the gods for having a Mikado so plentifully supplied with efficient virtues but there is also something to be said for those of us who fostered and guarded those virtues, keeping them up to the necessary lofty standard, training them to the hour, for the great and glorious war which we well knew was coming. It was a hard task, Kamimura. Do you know why Admiral Ensign escaped us?"

Kamimura did not.

"For this reason: Three months before the declaration of war, his serene Effulgence, the Mikado, ran away from the palace disguised as the court baker, and got gloriously fuddled on sake highballs. And do you know why we lost two torpedo

boats, Kamimura?"

Kamimura looked wise.

"I imagine that was due," he said, "to the game of poker which our august Heaven-born is said to have played just previous to the blockade of Port Arthur."

Togo looked at Kamimura and then slowly and eloquently closed one eye.

"No, Kamimura," he remarked, "those torpedo boats were sunk for other reasons. One went down on account of the bottle of whisky which disappeared mysteriously from the Imperial sideboard, just after the news of the battle of Mukien."

The other sank as an expiation for the scattering cuss words used by Mutsuhito during the past few years.

"But that poker game had nothing whatever to do with it. I am fully qualified to make the statement."

Again Admiral Togo closed one eye and reopened it sapiently.

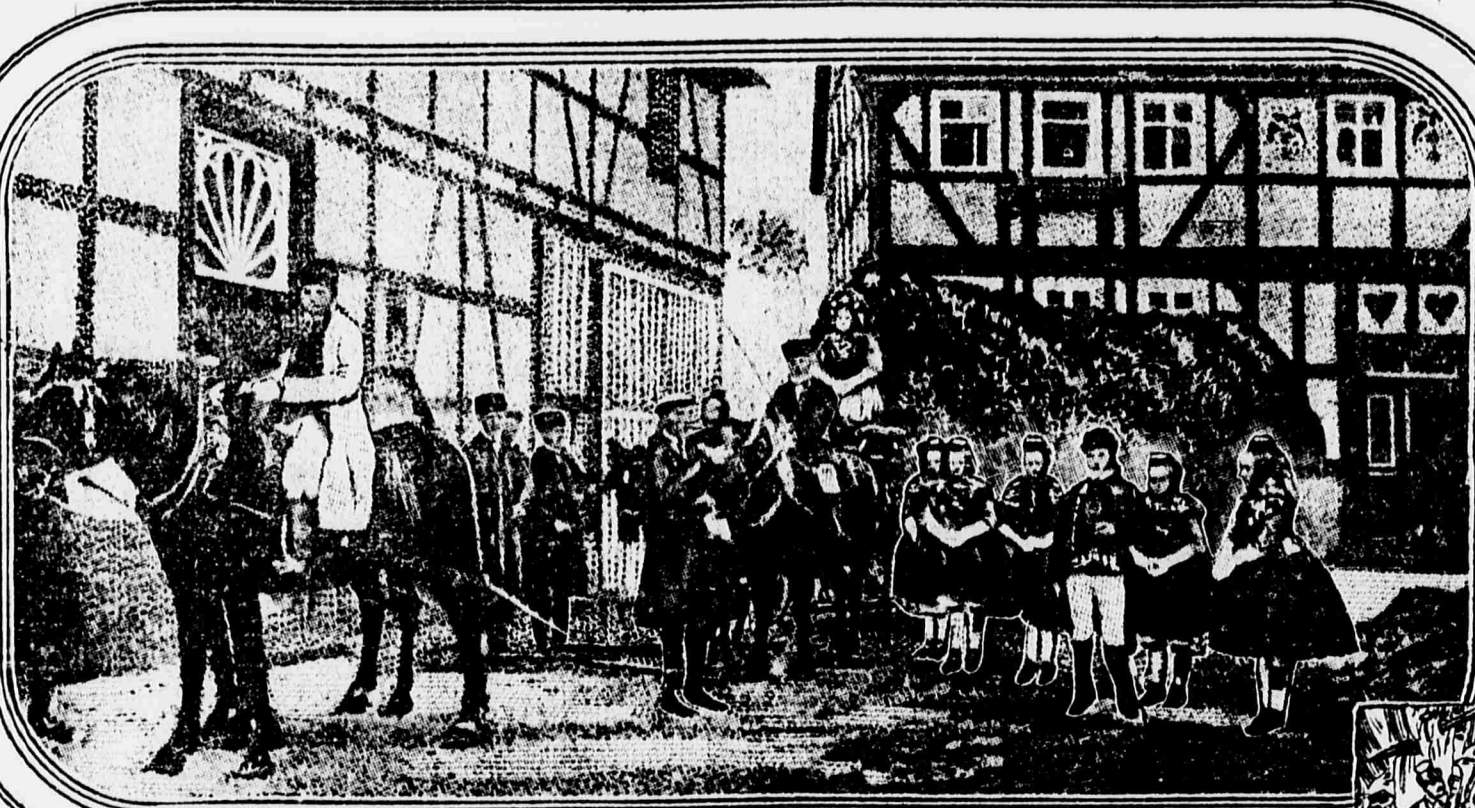
"Kamimura," he said, "I was in that poker game."

Kamimura looked immensely interested.

"That game," said Togo, "took place about a week before the opening of hostilities. For days past his Tremendous Effulgence had been getting restless. We had trained him a trifle fine and he was going stale."

"Oyama and I were really worried. The Imperial virtues seemed to lie heavily on Mutsuhito."

"Oyama," he said presently, "let us have a quiet game of poker."



BRIDAL COACH AND PROCESSION IN THE SCHWALM OF HESSE.

of the chemise extend half way over the forearm. Over the breast is worn a plastron richly embroidered with gold and silver thread.

The skirt, kilted in a hundred folds, reaches barely to the knee. The shoes are high heeled.

On festive occasions there is added to this a cape which is fastened to the head-dress and falls over the shoulders. The whole costume has a quaint medieval character.

The matrons use dark colors entirely. Only the unmarried girls are allowed to adorn themselves with variegated hues. On very special occasions, also, these latter lay aside the delicate hood and substitute "Schappel," chaplets or wreaths with flowers and gold ornaments.

The national dances are features of all the Schwalm kirmesses, which are held in the open air in the summer in groves near the villages. They are also danced at tavern and farmhouse gatherings in the winter.

They bring the young men and girls together and start the courtships which end in the early marriages of the region, and then they are danced again at the wedding, which usually takes place in the fall, after the crops are in, and which are marked by festivities, lasting from three days to a week—from the polterabend before the wedding day, when the friends of the couple expel evil spirits from their new home, down to the time when the bridegroom finally takes his bride from her parents' house to his own fireside.

With all their dancing and feasting the Schwalmers are a stern race, with determined habits of thrift and industry. One writer about them marvels at the small amount of sleep they get along with.

He says it is extraordinary how they remain so strong and robust as they do with only a few hours rest around midnight stolen from their pleasures and their labor. But they are both pleasurable and industrious, and they profess a sort of Spartan contempt for the softer side of life. This is illustrated in a popular saying in the Schwalm dialect:

Was di Darsel und di Wierter
Kann man an dem Mann gewahren.
In ordinary German.

Wenn die Pferde stelen und die Weiber sterben,
Kann man zu einem Mann werden.

"When the horses steal and the women die one has a chance to become a man."

Of course the Schwalmers had to furnish their quota for the American war.

"Oyama looked pained."

"Your Majesty, remember your virtues!" he said solemnly.

"Blow my virtues," shouted Mutsuhito. "I am sick of them. It's all very well for you fellows to win the coming war by developing an invincible army of virtues in me, but upon my word, you ought to expect to do some work yourselves. Can't you afford to lose a skirmish or two and have a nice, sociable game?"

"We dared not cross his Unapproached Magnificence and stood silent. He was a bit touched at the address of our patriotic contentment—it looked as if we might win out. But just then Gen. Kuroki blew in."

"Kuroki," said the Emperor, "are you flush?"

Kuroki smiled, little knowing the import of the question.

"I have 200,000 yen, your Majesty," he replied.

"Done!" roared the Emperor, delighted. "I shall win them from you! The cards, quick!"

"The cards were brought and the table cleared. Oyama and I and Kuroki were dismayed."

"Then, Kamimura, we did an audacious and patriotic deed. We knew right well that the gods would exact punishment for this lapse on the Mikado's part. In a hasty consultation, we resolved to punish his Complacent Delectability then and there, thus sparing the gods the necessity of losing us a battle or two as an expiation for the poker game."

"Well I know the rudiments of poker, but you and I are as babes compared to Marshal Oyama and Gen. Kuroki. We all wore our national kimono costumes, no Europeans being about, and that costume,

No less than others of their principality did they share the characterization of "blonde Hesses" on account of their dogged courage in war.

Indeed there is a definite record on the subject. It is to be found in Volume 42 of the "Historical Zeitschrift" (Munich, 1870). Friedrich Zapp tells there that the central recruiting depot for them was in Ziegenhain, which is situated between the Schwalm and the Fulda.

This is the basis of Mr. Liewalter's theory. The presence among the Hessians who came to America of a Schwalm contingent brings the proposition that they imported with them one of their national dance tunes and rooted it in American soil clearly within the range of probability.

Of course, there is no dispute as to the origin in American territory of the words of "Yankee Doodle," any more than there is about its reference to the American patriotic struggle. But, so far as Mr. Liewalter has collected evidence on the subject, it was written neither by an American nor in the patriotic spirit.

On the contrary, it appears to have been the production of an English officer and its intention was to mock the tattered and ill-disciplined army of the Colonies. This is apparent from many stanzas of the version popularly current to-day, which is undoubtedly the original reading of the ballad, with perhaps a few verbal changes.

This is the version beginning:

For when I went to camp
Along with Captain Goodwin,
And there we saw the men and boys,
As thick as hasty pudding,
Yankee Doodle keep it up,
Yankee Doodle, dandy!

Mind the music and the step,
And with the girls be handy.

Mr. Liewalter quotes it from "Historical Collections," published by Farmer & Moore in 1820. The verses are familiar to every one, and it is only necessary to recall the sneer at "Captain" Washington and his million men, the gun "just like a log of maple" or Uncle Sam coming to change parkies and onions for "lasses cake," to grasp the purpose of throwing ridicule on the patriot cause.

Mr. Liewalter gives three other groups of verses which he says to be sung to the old air. From "National and Patriotic Songs," published by the Oliver Ditson Company in Boston, he gives a five stanza version, of which these are the first and last:

A Yankee boy is trim and tall,
And never over fat, sir;
At dance or frolic, hop or ball,
As nimble as a rat, sir!

As you know, is strong on folds, especially about the sleeves.

"Although we were trembling at the audacity of our action, we were firm in our patriotic resolve, and we proceeded to punish the Mikado for proposing to play poker on the eve of the Japanese nation's supreme test."

"Remember," I whispered to Oyama, as we entered the fray, 'the fate of Japan is up our sleeves!'

Togo looked reminiscent for a while, grinning eloquently, then he glanced at the expectant Kamimura with another portentous wink.

"That game, Kamimura," he said, "was great. Oyama's dealing was perfection. Kuroki's shuffling produced the most startling and sweeping results. As for the kimonos, you should have seen the card crop harvested from them."

"I myself now and then found an occasional indispensable card in my sleeves, but as for Oyama and Kuroki—ye gods! The Emperor, suspecting nothing from humbled, devoted subjects, knitted his brows in helpless amazement as his kimono of chips dwindled before him. Kamimura, it was a superb piece of patriotism."

"Lost, at 2 A. M. the Emperor had lost 9,000 yen cash, six kimonos of state and the left wing of the Imperial palace. We three, appalled at our actions, expecting every moment to be blasted by the thunder of the sovereign's wrath, continued our tactics grimly, fully convinced that we were doing a noble and patriotic deed."

"At 3 A. M. Mutsuhito began to lose interest in the game. I had just noticed Kuroki draw nine cards to a flush and Oyama fill a straight from his discard and his kimono, when the Emperor threw down his cards with a puzzled frown."

"I fear that the American Minister taught me the theoretical game," he said, "while you fellows, apparently, are acquainted with the practical application of his teachings. I will play no more. Thank you for humoring my little whim."

"Then terrible remorse seized him. 'The gods will punish me,' he cried, 'for this lapse from my virtues. What can I do to pacify them?'

"We all looked pained, crestfallen, full of forebodings for the future."

"Never again shall I play poker," cried the contrite Emperor. 'Never!'

"Kamimura, my boy, from that day Mutsuhito has kept his word. If you mention poker to him he develops a new and hitherto unsuspected virtue on the spot."

"And we, who offered ourselves to the gods as instruments of vengeance, were graciously accepted and did our avenging duty sweetly and well. No, Kamimura, those two torpedo boats were not sunk as a poker expiation. Mutsuhito expiated that lapse in full."

Togo winked and was silent. Kamimura, deeply impressed at divine justice, also refrained from speech.

The cabin door opened and Admiral Uru came in, accompanied by the captains of the Mikasa and Kasuga. Lightning glances of intelligence were exchanged between the five.

"Shall it be one yen limit?" asked Togo.

"Sure," said the others.

For a time no sound was heard in the cabin save the occasional "Banzai" from the winner of a jack pot.

Yankee Doodle, guard your coast!
Yankee Doodle, dandy;
Fear not then nor threat nor boast,
Yankee Doodle, dandy.

His country is his pride and boast.
He'll ever prove true blue, sir!
When call'd upon to give his toast,
'Tis "Yankee Doodle, Doo," sir!

A third set of stanzas was communicated to Mr. Liewalter by a teacher of languages in Cassel named Eisenstrager, who had lived many years in America. Some of its verses are as follows:

Yankee Doodle is the tune
Americans delight in.
It will do whistle, sing or play,
And just the thing for fighting.

Yankee Doodle, boys, hurrah!
Down outside, up the middle;
Yankee Doodle, fa so la!
Trumpet, drum and fiddle.

America's a dandy place!
The people are all healthy,
And when one's got a pumpkin pie,
He shares it with the others.

Our girls are fair, our boys are tough,
Old folks are wise and healthy,
And when we have everything enough,
We count that we are wealthy.

The land we till is all our own,
We reap the prize we paid it,
Therefore we'll fight till all is blue,
Should any dare invade it.

Finally, he has the words regarded in this country as the nursery version, but which are the only ones generally known and sung in the British Islands:

Yankee-doodle came to town
A-riding on a pony,
He stuck a feather in his hat
And called it macaroni.

Yankee-doodle, boys, hurrah!
Yankee-doodle dandy!
Yankee-doodle, boys, hurrah!
And Yankee-doodle dandy!

Mr. Liewalter devoted considerable energy to tracing the history of the song. He adopts the view that the version commonly sung here, as given in the Farmer and Moore collection, is the original one. He attributes the authorship to one Dr. Schamburg or Schamburg or Schuckburg, a surgeon in the British Army.

In a memorandum based on printed accounts, which he received from Miss Gertrude Normand-Smith, the composer, it is asserted that Mr. Schamburg first composed the music and then wrote words to it. Miss Normand-Smith, however, gives it as her opinion that the air was of Dutch origin



THE "YANKEE DOODLE" DANCE AT A KIRMESS IN THE SCHWALM.

and was probably whistled or sung among the descendants of the Dutch colonists in New York.

Various German publications are quoted as giving substantially the same story, the surgeon's name appearing in one or two cases as Richard Schuckburg. One of these accounts vaguely speaks of the tune as an old Jacobite song from Scotland, while another asserts that the air and a collection of words, now lost, were sung in derision of Oliver Cromwell when he rode into Oxford on a little horse, wearing a feather in his hat.

The soldiers of Braddock first began to apply it to the "Yankees," this account says, as far back as 1755, and Schuckburg merely brought the words down to date in Revolutionary times.

Langenscheidt in his "Land und Leute in America" (Land and People in America) appears to have been the first to throw out a hint of the Hessian origin of the tune. It is a mere hint, but the idea appealed to the local pride of Herr Liewalter and started his investigation of the subject.

He first showed from historical records that the German troops which came to America in the Revolutionary War were always accompanied by musicians. These bands, however, consisted only of trumpeters, fifeers and drummers. They were incapable of playing any elaborate harmonized music and undoubtedly used as marches the popular airs, the Gassenhauer (street songs) and Volkslieder (peasant songs), which were familiar in the localities where the troops were recruited.

Herr Liewalter indulges in a superfluity of proof, which is truly Teutonic, to establish the fact that military bands, even to this day, are given to playing popular airs to march time. "It is therefore to be assumed with certainty," he says, "that

he recognized as having so general a resemblance to "Yankee Doodle" that he plainly thinks it likely that they are both variations from the same original.

The rhythmic heart, which in the dance is accompanied by a stamping of the feet, suggests in particular the emphatic cadences of the American lullaby. Another dance tune with words beginning "Inse Kermesse Lösshause," the second part of the tune of "Yankee Doodle," is paralleled almost to a note, he says. In both the German and American airs the influence of the bagpipes is marked.

It is not remarkable, Herr Liewalter thinks; that when the Schwalmers tunes became known in America any one wanting a vehicle for merry, witty verses should adopt one of them, perhaps altering it a little to suit his riming. He has learned from Miss Normand-Smith that the Virginia reel is often danced to the music of "Yankee Doodle," and he finds in this an instinctive recognition of the original dance inspiration in the melody.

Leng der da die Hoesen
Sie Säger as drempe

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